

## ACKNOWLEDGMENT OF SHIPMENT

Date April 6, 1932Entry No. (s.) 6389

Receipt of the following is acknowledged in condition as noted:—

From (Shipper) Eric NewmanAddress 3480 Ceoll

Owner (if other than Shipper)

Address

Via Mr. Newman

Prepaid Collect

Weight

ENTRY NO.	OBJECT TITLE AND PROVENANCE	DESCRIPTION ARTISTS OR MATERIAL AND PERIOD	CONDITION UPON RECEIPT	SIZE	VALUE
6389	Gold coin from the Papal States - Paul III by Benvenuto Cellini				
	Indefinite loan				

Date Received

4/7

19

No. Cases or Pkgs.

By

Mr. Leonard

ART OBJECTS LENT TO THE MUSEUM  
ARE NOT INSURED UNLESS BY  
WRITTEN AGREEMENT

CITY ART MUSEUM

By

E. O. Reelinger

Registrar

Salmon copy to Shipper, Blue copy for Curator, pink copy for Registrar's file



## CITY ART MUSEUM OF ST. LOUIS

Forest Park

## INSURANCE AGREEMENT

St. Louis, Missouri

April 16 1952

The City Art Museum, in consideration of the loan of the following objects by

NAME Mr. Eric Newman

ADDRESS 6450 Cecill Avenue, St. Louis, Missouri

agrees to assume the insurance of same in the amounts specified after each item, this insurance to cover while the said objects are in the Museum, and in transit to and from same, but it is understood (1) that the Museum's responsibility in case of loss or damage shall be limited to such sum or sums as may be recovered under its insurance policies (which provide a broad and liberal coverage) and (2) that if the lender carries other insurance on these objects during the period of the loan, the Museum shall be responsible only for a pro rata share of any loss or damage that may occur, as provided in its insurance policies.

OBJECT	VALUE
<b>E.6889</b> Gold coin from the Papal States - Paul III by Benvenuto Cellini	<b>\$250.00</b>
<b>E.6892</b> Gold Coin from the Papal States - Similar to E.6889	<b>250.00</b>

## LENDER

I agree to the above terms and values regarding the placement of insurance for this loan to the City Art Museum of St. Louis.

Signed

Date

Total.....\$

**500.00**

CITY ART MUSEUM

per

Director

Secretary

To the Lender: Please sign and return copy 1 to the City Art Museum.  
Retain copy 2 for your records.



## CITY ART MUSEUM OF ST. LOUIS

Forest Park

## INSURANCE AGREEMENT

St. Louis, Missouri

April 16 1952

The City Art Museum, in consideration of the loan of the following objects by

NAME Mr. Eric NewmanADDRESS 6450 Cecil Avenue, St. Louis, Missouri

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OBJECT	VALUE
E.6889 Gold coin from the Papal States - Paul III by Benvenuto Cellini	\$250.00
E.6892 Gold Coin from the Papal States - Similar to E.6889	250.00

## LENDER

I agree to the above terms and values regarding the placement of insurance for this loan to the City Art Museum of St. Louis.

Total.....\$ 500.00

CITY ART MUSEUM

Signed Eric Newmanper f. o. n.  
Director SecretaryDate 4/21/52

To the Lender: Please sign and return copy 1 to the City Art Museum.  
Retain copy 2 for your records.



December 3, 1958

Mr. Hans M.F. Schulman  
545 Fifth Avenue  
New York, New York

Dear Hans:

I am making a gift to a non-profit organization and would appreciate it if you would give me your opinion as to the fair market value of a double doppia of Paul III, in extremely fine condition, being the type with the bearded portrait, attributed to Benvenuto Cellini.

Your helpfulness in this regard will be most appreciated.

Sincerely yours,

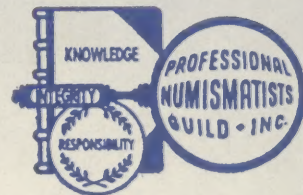
ERIC P. NEWMAN

EPN/atb



# HANS M. F. SCHULMAN

SON OF M. SCHULMAN OF THE NETHERLANDS • ESTABLISHED 1880



545 FIFTH AVENUE • NEW YORK 17, N. Y.

Murray Hill 7-3145 — 3146

Cable Address: Numatics, N. Y.

COINS & MEDALS  
ANTIQUITIES  
NUMISMATIC BOOKS  
PUBLIC AUCTION SALES

MONNAIES & MÉDAILLES  
ANTIQUITES  
LIVRES NUMISMATIQUES  
VENTES PUBLIQUES

MONEDAS & MEDALLAS  
ANTIGÜEDADES  
LIBROS NUMISMATICOS  
SUBASTAS PUBLICAS

dec 8  
1948

Dear Eric:

Nice to hear from  
you - I heard upon my  
return from Europe that  
you & Evelyn had a  
wonderful trip last  
summer - but we didn't  
bump into each other -  
I missed Mary & Winston  
when they were in N York  
and I left Paris before  
they got to Verdun -

Be well.

Happy New Year

Yours

Hans





# HANS M. F. SCHULMAN

SON OF M. SCHULMAN OF THE NETHERLANDS • ESTABLISHED 1880



545 FIFTH AVENUE • NEW YORK 17, N. Y.

Murray Hill 7-3145 — 3146

Cable Address: Numatics, N. Y.

COINS & MEDALS  
ANTIQUITIES  
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LIVRES NUMISMATIQUES  
VENTES PUBLIQUES

MONEDAS & MEDALLAS  
ANTIGUEDADES  
LIBROS NUMISMATICOS  
SUBASTAS PUBLICAS

*Dec 8  
1958*

*Dear Mr. Newman:*

*a Double Doppia  
of Paul III by Benvenuto  
Cellini is worth between  
\$400 - \$500 according to  
my knowledge.*

*Sincerely  
Hans Schulman*





- 88 **PAPAL STATES: Julius II.** (Giulio della Rovere). 1503-1513. Ecu d'or au soleil for Avignon. shield under tiara, to the r. coat of arms of Cardinal George d'Amboise, papal legate. Rv. cross feuillue ending in oak leaves. Cin.14var. P.d'Av.4279. Extremely fine and sharp. Very rare. **Plate** ..... 200.00
- 89 — **Clemens VII.** (Giulio de' Medici) 1523-1534. Ducat (by Giulio Romano). Coat of arms under tiara. Rv. St. Peter in the boat, underneath artist's monogram. CNI.XV.385.54. Extremely fine plus ..... 45.00
- 90 — **Paul III.** (Alessandro Farnese). 1534-1549. Double ducat (by Benvenuto Cellini) Bearded portrait l. wearing mozetta closed with cameo. Rv. St. Peter in the boat pulling up his net. Ser.1. CNI.XV.406.38. For.I.380. Extremely fine and of finest Renaissance style. Excessively rare. **Plate** ..... 450.00
- 91 — — Scudo d'oro. Shield. Rv. St. Peter stdg. Var. not in Corp. Extr. f. .... 45.00
- 92 **POLAND. Stephen Bathori.** 1575-1586. Danzig ducat 1584. Crowned bust r. Rv. shield betw. lions. Cz.723. Alm. Uncirculated ..... 50.00
- 93 — Sigismund III. 1587-1632. Danzig ducat 1589. Crowned bust r. Rv. shield under mint mark. Cz.811.RRRR. Mint condition. **Plate** ..... 80.00
- 94 **PORTUGAL. Don Sebastiao.** 1557-1578. Moeda de 500 reaes (cruzado). The crowned Quinas Shield. Rv. IN HOC SIGNO VINCES the Cross. Very fine and interesting ..... 30.00
- 95 **PROVENCE. Louis I.** 1382-1384, as duke. Franc a Pied. The crowned and armored duke under Gothic canopy, the field strewn with fleurs de lis. Rv. Cross fleurdelisee. P.d'Av.4047. Var. Extr. f. and very rare ..... 87.50
- 96 **SAXONY. August.** 1553-1586. Rhenish gold florin 1585 of Freiberg. Armored half-bust r. Rv. 5 shields. Koe.996. Baumg.109. Extr. f. and large ..... 70.00
- 97 **SPAIN. Ferdinand and Isabella.** 1474-1506. Double Excellente of Sevilla. 2 heads facing each other, mint mark S and cross with 4 dots. Rv. eagle with shield. Var. missing in Heiss and V. Q. R. Very fine ..... 70.00
- 98 — — Double Excellente for Overysse. Similar type as before, but title of Philip II. Mint mark: rampant lion. H.184.226. Extr. f. and on large full flan. Sharply struck ..... 100.00
- 99 — **Charles V.** 1506-1555. Coroa del Sol 1545 for Antwerp. Crowned shield. Rv. cross fleurdelisee with alternating castles and lions. VQR.7099. Very fine ..... 35.00
- 100 — **Don Felipe II.** 1555-1598. Doble escudo de oro of **Granada.** The crowned Spanish shield between G-A. Rv. cross within tressure of 4 arches. Missing in Heiss and V. Q. R. Very fine and Extremely rare. **Plate** ..... 125.00
- 101 — — Double ducat 1582 for Milan. Bearded and radiate bust to r. Rv. the crowned coat of arms. cf.H.158.20. Extr. f. .... 65.00
- 102 **Aragon. Alfonso I.** 1442-1458. Alfonso de oro for Sicily. The mounted king galloping to r. Rv. Coat of arms of Aragon, Sicily and Jerusalem. Heiss 118.1.Var. In mint condition and on large flan. Rare thus. **Plate** ..... 150.00
- 103 **Valencia. Ferdinand II.** 1505-1516. Double ducat. Crowned bust r. Rv. crowned rhomboide shield. H.99.1.Var. Light double strike. Very fine ..... 70.00
- 104 — — Ducat with bust between mm. S—S. small Leon shield in Rev. This var. missing Heiss and V.Q.R. Extremely fine and sharp ..... 75.00
- 105 — Large dobla of the late 14th Century under the Marinid dynasty. Legend within square on both sides. BMC.V.197. 31mm. Extr. f. .... 50.00

Spain, see also numbers 125-128

## A SPLENDID COLLECTION OF GOLD COINS INCLUDING MANY PIECES FROM THE RUZZINI COLLECTION

(Spain, France, Italy, England, Switzerland, China, etc.)

- 106 **CHINA.** Large talisman gold coin. Chinese characters. Rv. 24 karats, 29mm. Extremely fine and very rare. **Plate** ..... 150.00
- 107 **CORREGGIO. Camillo ab Austria.** 1597-1605. Ongaro. Bearded and bare-headed duke standing, in armor. Rv. crowned shield and ORIG INCL SIGN INSIGN. CNI.IX.46.16. Very fine and extremely rare. **Plate** ..... 135.00



# GOLD





# MAIL AUCTION SALE

OF

## COINS AND MEDALS

*Closing Date:*  
FEBRUARY 2nd, 1954

●

### *C o n t e n t s :*

	Lot Nos.
Classical Greek Coins of Select Quality .....	1 - 16
Gold and Silver of Scandinavia, including great rarities (from an European Collection) .....	17 - 41
Gold and Silver coins and medals of the Holy Roman Empire (also Salzburg) .....	42 - 65
A Collection of Gold Coins before 1600, containing many portrait pieces and other rarities .....	66 - 105
A splendid group of Gold Coins including pieces from the Ruzzini Collection (Spain, France, Italy, England, Switzerland, China, etc.) .....	106 - 130
Dollars of the World .....	131 - 221
Historical Medals .....	222 - 230
Greek Silver Coins .....	231 - 255
Coins of the Roman Emperors, silver denarii and sestertii (from the Dr. James Rapp Collection) .....	256 - 360
50 Dollar Gold Slug .....	361
Large Cents in exceptional preservation .....	362 - 405
Numismatic Literature .....	406 - 440
Judaea and Biblical Coins .....	441 - 462
South-American cob pieces, gold and silver .....	463 - 472

*Conducted by*

MARK M. SALTON-SCHLESSINGER

20 Magaw Place, New York 33, N. Y.

Tel.: LO 8-5161

Cables: SALTONIUS NEWYORK



# CITY ART MUSEUM OF ST. LOUIS

*St. Louis 5 Missouri*

*President:* DANIEL K. CATLIN • *Vice-President:* HENRY B. PFLAGER • *Director:* CHARLES NAGEL • *Secretary:* MERRITT S. HITT

December 17, 1958

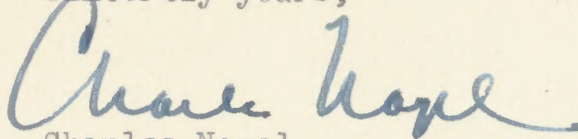
Eric P. Newman Numismatic Education Society  
6450 Cecil Avenue  
St. Louis 5, Missouri

Gentlemen:

In accordance with the discussion with your representative we will be pleased to have on indefinite loan the two specimens in extremely fine condition of the gold doppia of Pope Paul III (1534-49 period) attributed to Benvenuto Cellini. We plan to display them in our Gallery devoted to European Decorative Arts. We desire both pieces so that both sides can be separately exhibited. Appropriate receipts will be sent to you promptly. These coins will be insured under our standard insurance policy covering our exhibits as a whole.

We believe that our exhibit of early American silver would be strengthened by the addition of specimens of the 1652 silver coinage of Massachusetts Bay Colony struck by John Hull and we would welcome such examples as you might be in a position to furnish us.

Sincerely yours,



Charles Nagel  
Director

CN:sw



Date December 18, 1958

Entry No. (s.) ..... 6889 .....

From (Shipper) The Eric P. Newman Education Numismatic Address 6450 Cecil Ave., St. Louis 5  
Society

Owner (if other than Shipper)..... Address .....

Via Mr. Newman Prepaid Collect Weight

ENTRY NO.	OBJECT	CONDITION UPON RECEIPT	VALUE
6889	<p data-bbox="268 917 1512 959">Gold coin from the Papal States - Paul III, by Benvenuto Cellini</p> <p data-bbox="564 1186 859 1223">indefinite loan</p> <p data-bbox="805 1218 1199 1587"><i>Returned 3/15/75</i></p>		

Date Received December 17, 1958 19 No. Cases or Pkgs. By Curator

ART OBJECTS LENT TO THE MUSEUM  
ARE NOT INSURED UNLESS BY  
WRITTEN AGREEMENT.

CITY ART MUSEUM

By Betty Norton (Miss Dennis G. Norton)  
Registrar.

Salmon copy to Shipper; Blue copy for Curator; pink copy for Registrar's file



## CITY ART MUSEUM OF ST. LOUIS

## ACKNOWLEDGMENT OF SHIPMENT

Date December 18, 1958Entry No. (s.) 6892

Receipt of the following is acknowledged in condition as noted:—

From (Shipper) The Eric P. Newman Education Numismatic Society Address 6450 Cecil Ave., St. Louis 5

Owner (if other than Shipper) \_\_\_\_\_ Address \_\_\_\_\_

Via Mr. Newman Prepaid \_\_\_\_\_ Collect \_\_\_\_\_ Weight \_\_\_\_\_

ENTRY NO.	OBJECT	CONDITION UPON RECEIPT	VALUE
6892	Papal States Coin (similar to E6889)  indefinite loan		

*Returned by Museum  
3/15/75*

Date Received December 17, 1958 19 \_\_\_\_\_ No. Cases or Pkgs. \_\_\_\_\_ By Curator

ART OBJECTS LENT TO THE MUSEUM  
ARE NOT INSURED UNLESS BY  
WRITTEN AGREEMENT.

CITY ART MUSEUM

By Betty Dorian (Miss Davis G. Harton)  
Registrar.

Salmon copy to Shipper; Blue copy for Curator; pink copy for Registrar's file



ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis 5, Missouri

April 1, 1959

Art Museum of the City of St. Louis  
Forest Park  
St. Louis, Missouri

Gentlemen:

In connection with the special exhibit of coins which you propose to have this month, we are delivering to you herewith, for exhibit, the following eight items which we believe will be of interest to the public:

Israel (79 B.C.). Silver Shekel. Jerusalem the Holy.  
Chalice and flowering staff.

Israel (79 B.C.). Silver Half-Shekel. Jerusalem the Holy.  
Chalice and flowering staff.

Aegina (700-500 B.C.). Tiny silver tetramorion or 1/4  
obol. Turtle.

Apulia (268-250 B.C.). Lump-shaped bronze semuncia.  
Crescent and octopus.

Velia (450-400 B.C.). Silver Didrachon. Lion prowling.

Syracuse (225 B.C.). Gold 8 litrae. Tripod.

Byzantium (582-602 A.D.). Gold solidus of Maurice Tiberius.

Rome (244-9 A.D.). Denarius of Phillip I commemorating  
1000th anniversary of founding of Rome. Romulus and Remus  
being nursed by a wolf.

Please do not clean any of the coins.

As soon as they have served your purpose please let us know  
and we will be glad to arrange for them to be called for.

We are glad to be of service in this connection.

Sincerely yours,

ERIC P. NEWMAN NUMISMATIC  
EDUCATION SOCIETY

EPN/atb

By

Pres.

A NON-PROFIT CORPORATION FOR EDUCATION  
THROUGH RESEARCH AND EXHIBITION  
OF COINS, CURRENCY AND HISTORIC OBJECTS



## CITY ART MUSEUM OF ST. LOUIS

## ACKNOWLEDGMENT OF SHIPMENT

Date April 6, 1959Entry No. (s.) 8519

Receipt of the following is acknowledged in condition as noted:—

From (Shipper) Eric F. George Maritime Education Society Address 2401 Franklin Ave., St. Louis 8

Owner (if other than Shipper) \_\_\_\_\_ Address \_\_\_\_\_

Via Mrs. Newman Prepaid Collect \_\_\_\_\_ Weight \_\_\_\_\_

ENTRY NO.	OBJECT	CONDITION UPON RECEIPT	VALUE
8519	Eight coins, for exhibition		

Date Received 4/4 19 \_\_\_\_\_ No. Cases or Pkgs. \_\_\_\_\_ By Curator

ART OBJECTS LENT TO THE MUSEUM  
ARE NOT INSURED UNLESS BY  
WRITTEN AGREEMENT.

CITY ART MUSEUM

By Betty Horlan (Miss J. J.) Registrar.

Salmon copy to Shipper; Blue copy for Curator; pink copy for Registrar's file



# CITY ART MUSEUM OF ST. LOUIS

*St. Louis 5 Missouri*

*President: DANIEL K. CATLIN • Vice-President: HENRY B. PFLAGER • Director: CHARLES NAGEL • Secretary: MERRITT S. HITT*

July 18, 1960

Mr. Eric P. Newman  
Edison Brothers Stores Incorporated  
400 Washington Avenue  
St. Louis 2, Missouri

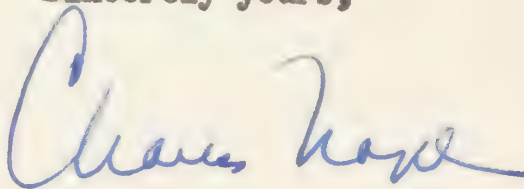
Dear Eric:

Many thanks to you for the five coins which Evelyn so kindly brought to me at the Museum today.

They will be splendid additions to our "trove" for the screen and I know that Clark FitzGerald, who is making it, will be delighted to receive them. They will be shipped to him tomorrow.

Meanwhile many thanks again for your prompt and generous response to my plea for interesting coins. I have always particularly admired that maternal group on the Irish copper!

Sincerely yours,

A handwritten signature in blue ink, appearing to read "Charles Nagel", written in a cursive style.

Charles Nagel  
Director

CN/vc



## LOAN AGREEMENT FORM

LENDER

ERIC P. NEWMAN

NUMISMATIC EDUCATION SOCIETY

~~Mr. & Mrs. Eric P. Newman~~

6450 Cecell Avenue

St. Louis, Missouri 63105

EXHIBITION

American Art in St. Louis: Paintings, Watercolors and Drawings  
Privately Lended - Oct. 22 - Nov. 30th, 1969

ARTIST

Hermon Atkins MacNeill

TITLE AND DATE

Various Original Sketches for the Reverse of the 1916  
Standing Liberty U.S. Quarter Dollar

MEDIUM

CREDIT LINE

SIZE

WEIGHT

SHIPPING INSTRUCTIONS

n/a

SHALL WE INSURE YOUR LOAN Yes FOR WHAT VALUE \$ 1500 DO YOU WISH TO MAINTAIN  
YOUR OWN INSURANCE \_\_\_\_\_. Please read carefully the Conditions Governing Loans on the reverse. PHOTOGRAPHY AND REPRODUCTION: Unless we are notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with the exhibition of the object, and that slides may be made by the museum for educational use.

10/14/69 Eric P. Newman  
DATE / FOR THE CITY ART MUSEUMERIC P. NEWMAN  
NUMISMATIC EDUCATION SOCIETYby Eric P. Newman  
DATE / SIGNATURE OF LENDER  
10/15/69

SIGN AND PLEASE RETURN THE FIRST TWO COPIES, THE THIRD IS FOR YOUR RECORDS



## LOAN AGREEMENT FORM

LENDER

Mr. & Mrs. Eric P. Newman  
6450 Cecil Avenue  
St. Louis, Missouri 63105

EXHIBITION

American Art in St. Louis: Paintings, Watercolors and Drawings  
Privately Owned Oct. 22 - Nov. 30, 1969

ARTIST

Henry Lewis

TITLE AND DATE

On the Upper Mississippi: Indian <sup>Deputation</sup> ~~Deputation~~ on their way  
to Washington 1857  
xxxxxxxxxx

MEDIUM

CREDIT LINE

SIZE

WEIGHT

SHIPPING INSTRUCTIONS

SHALL WE INSURE YOUR LOAN Yes FOR WHAT VALUE \$ 750 DO YOU WISH TO MAINTAIN  
YOUR OWN INSURANCE \_\_\_\_\_. Please read carefully the Conditions Governing Loans on the reverse. PHOTOGRAPHY AND REPRODUCTION: Unless we are notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with the exhibition of the object, and that slides may be made by the museum for educational use.

10/11/67  
DATE / FOR THE CITY ART MUSEUM10/15/67 Eric P. Newman  
DATE / SIGNATURE OF LENDER

SIGN AND PLEASE RETURN THE FIRST TWO COPIES, THE THIRD IS FOR YOUR RECORDS



CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

15 October, 1969

Mr. and Mrs. Eric P. Newman  
6450 Cecil Avenue  
St. Louis, Missouri 63105

Dear Mr. and Mrs. Newman:

I am sending herewith two sets of loan forms for the works which you have so kindly offered for the exhibition American Art in St. Louis: Paintings, Watercolors and Drawings Privately Owned. Would you be good enough to complete the loan forms and return them to me as soon as possible?

We are very grateful to you for your generosity in lending to this exhibition.

Sincerely,

*Carol Seymour*

(Mrs.) Carol Seymour  
Assistant Registrar

/cs  
Enc.



## LOAN AGREEMENT FORM

LENDER

Eric P. Newman  
Numismatic Education Society  
400 Washington Avenue  
St. Louis, Missouri

63:312

EXHIBITION AMERICAN ART IN ST. LOUIS: paintings, watercolors and drawings  
privately owned, Oct. 22 - Nov. 30, 1969

ARTIST

Herman Atkins MacNeil; designer

TITLE AND DATE

1

1917 U.S. 25¢ Type I Denver Mint, XF

MEDIUM

1

coin

CREDIT LINE

Eric P. Newman  
Numismatic Education Society

SIZE

WEIGHT

SHIPPING INSTRUCTIONS

by hand, Miss Rauh

SHALL WE INSURE YOUR LOAN XX FOR WHAT VALUE \$ XX DO YOU WISH TO MAINTAIN  
YOUR OWN INSURANCE \_\_\_\_\_. Please read carefully the Conditions Governing Loans on the reverse. PHOTOGRAPHY AND REPRODUCTION: Unless we are notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with the exhibition of the object, and that slides may be made by the museum for educational use.

October 22, 1969

DATE / FOR THE CITY ART MUSEUM

M.E. Patten

ERIC P. NEWMAN  
NUMISMATIC EDUCATION SOCIETY

DATE / SIGNATURE OF LENDER

SIGN AND PLEASE RETURN THE FIRST TWO COPIES, THE THIRD IS FOR YOUR RECORDS



## LOAN RECEIPT

LENDER

Eric P. Newman  
Numismatic Education Society  
400 Washington Avenue  
St. Louis, Missouri

69:312

EXHIBITION AMERICAN ART IN ST. LOUIS: paintings, watercolors and drawings  
privately owned, Oct. 22 - Nov. 30, 1969

ARTIST

Hermon Atkins MacNeil; designer

TITLE AND DATE

1  
1917 U.S. 25¢ Type I Denver Mint, XF

MEDIUM

1  
coin

CREDIT LINE

Eric P. Newman  
Numismatic Education Society

SIZE

WEIGHT

SHIPPING INSTRUCTIONS

by hand, Miss Rauh

The object described above has been received by the City Art Museum of Saint Louis for the purpose indicated and under the terms of the *Conditions Governing Loans* on the reverse, and fine arts insurance ~~has~~/has not been placed by us in the amount \$\_\_\_\_\_ under the terms of those *Conditions* and will remain in effect until the loan is safely returned to you. You may assume your loan arrived in good condition unless otherwise indicated below.

Insured under 69:289

Date Received

R. Cleveland - M.E.P. Registrar.

October 22, 1969

SIGN AND PLEASE RETURN THE FIRST TWO COPIES, THE THIRD IS FOR YOUR RECORDS



CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63110

721-0072

721-0067

Sta 24

President: HENRY B. PFLAGER • Vice-Presidents: ROLAND W. RICHARDS • Director: CHARLES E. BUCKLEY • Secretary: ANDREW M. STEVENS

November 26, 1969

Mr. and Mrs. Eric P. Newman  
6450 Cecil Avenue  
St. Louis, Missouri 63105

Dear Evelyn and Eric:

Within a few days our major fall exhibition, American Art in St. Louis, will close. As I am sure you have heard, the exhibition has attracted a great deal of attention. It has also generated a feeling of pride on the part of St. Louisans who have seen it that so many fine American works of art exist in private hands in our own city. I am sure it will interest you to know how often out-of-town visitors have said to me how fortunate St. Louisans are to have so many collectors and individuals who not only appreciate fine works of art but are willing to share them with others.

On behalf of the Trustees and staff I therefore want to thank you for the part you have played in making this exhibition a success. Arrangements are now being made by our registrar, Mrs. Patton, for the return of loans. You will be hearing directly by telephone within the next few days so that plans can be made for delivery.

Once again let me express my gratitude to you for your generosity.

With kind personal regards,

Sincerely yours,

*Charles E. Buckley*

Charles E. Buckley  
Director

/er

*They close at 5 PM. Not there on Sat. Open 8:30 AM  
Mrs. Patton would like them packed up by tomorrow*



## LOAN RECEIPT

LENDER

Mr. & Mrs. Eric P. Newman  
6450 Cecil Avenue  
St. Louis, Missouri 63105

69.288

EXHIBITION

American Art in St. Louis: Paintings, Watercolors and Drawings  
Privately Owned - Oct. 22 - Nov. 30th, 1969

ARTIST

Hermon Atkins MacNeill

TITLE AND DATE

Various Original Sketches for the Reverse of the 1916  
Standing Liberty U.S. Quarter Dollar

MEDIUM

pencil

CREDIT LINE

Eric P. Newman Numismatic Education Soc.

SIZE

mixed sizes (5 SHEETS)

WEIGHT

SHIPPING INSTRUCTIONS

n/a

The object described above has been received by the City Art Museum of Saint Louis for the purpose indicated and under the terms of the Conditions Governing Loans on the reverse, and fine arts insurance has/~~has not~~ been placed by us in the amount \$1500.00 under the terms of those Conditions and will remain in effect until the loan is safely returned to you. You may assume your loan arrived in good condition unless otherwise indicated below.

Date Received

R.S. Cleveland RNF Registrar.

10/14/69 Zoro Seymour

SIGN AND PLEASE RETURN THE FIRST TWO COPIES, THE THIRD IS FOR YOUR RECORDS



# THE ST. LOUIS ART MUSEUM

*St. Louis, Missouri 63110*

---

May 9, 1972

Mr. Eric Newman  
Numismatic Educational Society  
6450 Cecil Avenue  
St. Louis, Missouri 63105

Dear Mr. Newman:

I am writing to confirm our telephone conversation of yesterday in which you kindly offered to lend a selection of Venetian coins to the Venice in St. Louis exhibition. When I have the list of your choices, I can then get all the proper loan/insurance forms to you.

With best regards,

Yours very sincerely,

*Nancy Ward Neilson*

Nancy Ward Neilson  
Associate Curator

/bam



ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis 5, Missouri

May 12, 1972

The St. Louis Art Museum  
Forest Park  
St. Louis, Missouri 63110

Attention: Ms. Nancy Ward Neilson

Gentlemen:

In accordance with the request contained in your letter of May 9, 1972, there is being delivered to you, today, a collection of twenty-nine (29) Venetian coins which have been selected from an artistic point of view. These are the loan of Eric P. Newman Numismatic Education Society and the pieces are listed in detail on the attached descriptive list.

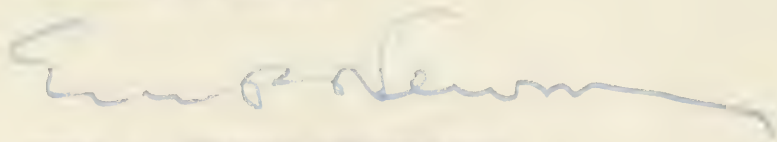
Since you are going to insure them, I suggest that a \$8500.00 valuation be placed on them.

There is also being delivered to you, today, one painted and gold encrusted Venetian pitcher and two matching glasses which I believe are late nineteenth century. These are the loan of Mr. and Mrs. Eric P. Newman.

We are pleased to cooperate with you in connection with the Venice in St. Louis Exhibit.

You are better judges than we are as to your insurance value for the glassware.

Sincerely yours,



ERIC P. NEWMAN NUMISMATIC  
EDUCATION SOCIETY

EPN/atb



ERIC P. NEWMAN NUMISMATIC EDUCATION SOCIETY

6450 Cecil Avenue, St. Louis 5, Missouri

May 12, 1972

The St. Louis Art Museum  
Forest Park  
St. Louis, Missouri 63110

Attention: Ms. Nancy Ward Neilson

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Sincerely yours,



ERIC P. NEWMAN NUMISMATIC  
EDUCATION SOCIETY

EPN/atb



1768 Venice  
oscella of 6 zecchini  
Struck at suburban section  
of Murano  
Uncirculated

1759 Venice  
Osella of 4 zecchini  
The Duke and St. Mark  
kneeling before the Virgin  
Very fine

1758 Venice  
Osella of 4 zecchini  
St. Mark and Duke uphold  
picture of the Virgin

1688-94 Venice  
Splendid 3 zecchini of  
Francis Morosino of an  
extremely rare type  
Uncirculated

1624-30 Venice  
2 scudi of John Cornaro  
Uncirculated and very  
rare

1688-94 Venice  
Oscella of 4 zecchini  
Commemorating victories  
over the Turks  
Very fine

1682 Venice  
Gold osella of  
4 zecchini  
The Duke kneeling  
before St. Mark  
Very fine

1342-54 Venice  
Zecchini of Andrea Dandolo  
Uncirculated

Abt. 1790 Venice  
Gold oscella of 6 zecchini  
issued at Padua BY THE UNI-  
Uncirculated and very rare VER-  
SITY

1709-22 Venice  
2 zecchini in gold  
Struck from the dies  
of the 20 soldi of the  
Loretto type  
Very fine, very rare

1735-41 Venice  
1/8 ducato  
Proof

*Alouysius Pizzani*

1735 Venice

1/8 ducato  
Proof

(1600) Venice  
2 gazetti token  
for the purchase of oil  
Very fine

(1600)  
2 Gazettas

1745 Venice

Osella of 4 zecchini  
Very fine

1342-54 Venice  
Zecchino of Andrea Dandolo  
Very fine

(1635) Venice  
Oscella of 4 zecchini  
A splendid view of Venice  
St. Mark's Cathedral, the  
Grand Canal

1361-65 Venice  
Zecchini of Lorenzo Celsi  
Uncirculated

1707 Venice  
Oscella of 6 zecchini  
commemorating the defeats  
of the Turks  
Very fine

1725 Venice  
Osello of 4 zecchini  
Venice enthroned on  
the sea  
Uncirculated

1752-62 Venice  
1/4 ducato of Frances Loredano  
In gold  
Extremely fine

1773 Venice  
Osella of 4 zecchini  
Obverse, the Lion of  
St. Mark  
Uncirculated, brilliant

1739 Venice  
Heavy gold oscella  
of 6 zecchini of Chas. Ruzzini  
Very fine and very rare

1735-41 Venice  
Gold double scudi  
struck from dies of  
the silver 1/4 ducato  
Very fine and very rare

1728 Venice  
Heavy oscella of 6 zecchini  
Uncirculated, brilliant

1684-88 Venice  
Oscella of 6 zecchini  
of Guistinian  
View of Venice showing  
the Grand Canal, St. Mark's  
Cathedral and the Palace  
of The Doges

(1635) Venice  
Broad oscella  
Reverse, sacred tree  
and Virgin  
Very fine

(1600)  
1 Gazetta  
From this denomination the  
newspaper name of Gazette  
originated

*1624-30 Venice, Cornaro*  
*1/2 ducato*  
*John Cornaro*



1768 Venice  
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Struck at suburban section  
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Uncirculated

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Osella of 4 zecchini  
The Duke and St. Mark  
kneeling before the Virgin  
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2 zecchini in gold  
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Very fine

1745 Venice

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Zecchino of Andrea Dandolo  
Very fine

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Oscella of Guistinian  
A splendid view of Venice  
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Reverse, sacred tree  
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Very fine

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1624-30 Venice  
1/4 ducato  
John Cornaro



## CITY ART MUSEUM OF SAINT LOUIS

ST. LOUIS MISSOURI 63105  
TELEPHONE (314) 721-0067SHIPPER Numismatic Educational Society  
6450 Cecil Avenue  
St. Louis, Missouri

No. E 1684

## ENTRY RECORD

REF. \_\_\_\_\_

OWNER (If other than shipper) \_\_\_\_\_

VIA hand B/L NO. \_\_\_\_\_PREPAID ☐ COLLECT ☐ NO. CASES OR PKGS. \_\_\_\_\_ WEIGHT \_\_\_\_\_

NUMBER	OBJECT	CONDITION UPON RECEIPT	VALUE
1684.1	Zecchino of Andrea Dandolo, Venice 1342-54		
1684.2	Zecchino of Andrea Dandolo, Venice, 1342-54		
1684.3	Zecchino of Lorenzo Celsi, Venice 1361-65		
1684.4	Gazetta, Venice, 1600		
1684.5	2 Gazetta, Venice, 1600		
1684.6	2 Gazetta Pieces, Venice, 1600		
1684.7	140 Gazetta Piece, Venice, 1624-30		
1685.7b	2 Scudi, Giovanni Cornaro, 1624-30		
1685.8	Broad Oscella, Venice, 1635		
1685.9	Oscella of 4 Zecchini, Venice, 1682		
1685.10	Oscella of Antonio Giustinani, Venice, 1683		
1685.11	Oscella of 6 Zecchini of Antonio Giustinani, Venice, 1684-88		
1685.12	<del>Oscella of 4 Zecchini, Venice, 1688-94</del>		
1685.12	Oscella of 4 Zecchini, Venice, 1688-94		
1685.13	3 Zecchini of Francis Morosino, Venice, 1688-94		
1685.14	Oscella of 6 Zecchini, Venice, 1707		
1685.15	2 Zecchini of Giovanni Cornaro, Venice, 1709-22		
1685.16	Oscella of 4 Zecchini, Venice, 1725		
1685.17	Oscella of 6 Zecchini, Venice, 1728		
1685.18	Double Scudo, Venice, 1735-41		
1685.19	1/8 Ducato, Aloysius Pisani, Venice, 1735-41		
1685.20	Oscella of 6 Zecchini of Carlo Russini, Venice, 1739		
1685.21	Oscella of 4 Zecchini, Venice, 1745		
1685.22	1/4 Ducato of Frances Loredano, Venice, 1752-62		
1685.23	Oscella of 4 Zecchini, Venice, 1758		
1685.24	Oscella of 4 Zecchini, Venice, 1759		
1685.25	Oscella of Aloysius Mocenigo, Venice, 1765		
1685.26	Oscella of 6 Zecchini of A. Mocenigo, Venice, 1768		
1685.27	Oscella of 4 Zecchini, A. Mocenigo, Venice, 1773		
1685.28	Oscella of 6 Zecchini, Venice, ca. 1790		

THE ABOVE HAS BEEN RECEIVED BY THE CITY ART MUSEUM FOR exhibition: VENICE IN ST. LOUISDATE RECEIVED 5/12/72 BY Mary Edgar Totten REGISTRARART OBJECTS RECEIVED BY THE MUSEUM ARE NOT INSURED EXCEPT BY WRITTEN AGREEMENT  
RECEIPT



## CITY ART MUSEUM OF SAINT LOUIS

ST. LOUIS MISSOURI 63105  
TELEPHONE (314) 721-0067SHIPPER Mr. and Mrs. Eric Newman  
6450 Cecil Avenue  
St. Louis, Missouri 63105

No. E 1686

## ENTRY RECORD

REF. \_\_\_\_\_

OWNER (If other than shipper) \_\_\_\_\_

VIA hand \_\_\_\_\_ B/L NO. \_\_\_\_\_PREPAID ☐ COLLECT ☐ NO. CASES OR PKGS. \_\_\_\_\_ WEIGHT \_\_\_\_\_

NUMBER	OBJECT	CONDITION UPON RECEIPT	VALUE
1686.1	PITCHER Venetian, ca. 1890 painted and embossed glass H: 14 1/8"		
<del>XXX</del> . 1686.2	GLASS Venetian, ca. 1890 painted and embossed glass H: 7 1/2"		
1686.3	GLASS Venetian, ca. 1890 painted and embossed H: 7 1/2"		

exhibition: VENICE IN ST. LOUIS

THE ABOVE HAS BEEN RECEIVED BY THE CITY ART MUSEUM FOR \_\_\_\_\_

DATE RECEIVED 5/12/72 BY Mary-Edger Patton REGISTRARART OBJECTS RECEIVED BY THE MUSEUM ARE NOT INSURED EXCEPT BY WRITTEN AGREEMENT  
RECEIPT



# THE ST. LOUIS ART MUSEUM

*St. Louis, Missouri 63110*

24 May 1972

Mr. Eric P. Newman  
6450 Cecil Ave.  
St. Louis, Mo. 63005

Dear Mr. Newman:

So that all papers will be in order, I am enclosing the loan forms for the coins and the glass.

Yours very sincerely,

*Nancy Ward Neilson*  
Nancy Ward Neilson  
Associate Curator



## LOAN AGREEMENT FORM

LENDER

Mr. and Mrs. Eric P. Newman  
6450 Cecil Ave.  
St. Louis, Mo. 63005

EXHIBITION

Venice in St. Louis

May 30 - July 2 1972

ARTIST

TITLE AND DATE

Pitcher and two glasses, ca. 1890

MEDIUM

Blown glass, painted and gilt

CREDIT LINE

Mr. and Mrs. Eric P. Newman

SIZE

WEIGHT

SHIPPING INSTRUCTIONS

SHALL WE INSURE YOUR LOAN\_\_\_\_\_ FOR WHAT VALUE \$ 250.00 DO YOU WISH TO MAINTAIN YOUR OWN INSURANCE\_\_\_\_\_. Please read carefully the *Conditions Governing Loans* on the reverse. PHOTOGRAPHY AND REPRODUCTION: Unless we are notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with the exhibition of the object, and that slides may be made by the museum for educational use.

8/1/72 Mary Wood Norton  
DATE / FOR THE CITY ART MUSEUMEric P. Newman  
DATE / SIGNATURE OF LENDER

SIGN AND PLEASE RETURN THE FIRST TWO COPIES, THE THIRD IS FOR YOUR RECORDS



## LOAN AGREEMENT FORM

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St. Louis, Mo. 63005

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DATE / FOR THE CITY ART MUSEUM

DATE / SIGNATURE OF LENDER

SIGN AND PLEASE RETURN THE FIRST TWO COPIES, THE THIRD IS FOR YOUR RECORDS



## LOAN AGREEMENT FORM

LENDER

Eric P. Newman Numismatic Education Society  
6450 Cecil Ave.  
St. Louis, Mo. 63005

EXHIBITION **Venice in St. Louis** May 30 - July 2 1972

ARTIST

TITLE AND DATE **29 Venetian coins of the 14th, 17th and 18th centuries**

MEDIUM

CREDIT LINE **Eric P. Newman Numismatic Education Society**

SIZE

WEIGHT

SHIPPING INSTRUCTIONS

SHALL WE INSURE YOUR LOAN\_\_\_\_\_ FOR WHAT VALUE \$**8500.00** DO YOU WISH TO MAINTAIN YOUR OWN INSURANCE\_\_\_\_\_. Please read carefully the *Conditions Governing Loans* on the reverse. PHOTOGRAPHY AND REPRODUCTION: Unless we are notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with the exhibition of the object, and that slides may be made by the museum for educational use.

7/11/77 Nancy Goodrich  
DATE / FOR THE CITY ART MUSEUM

By Eric P. Newman  
DATE / SIGNATURE OF LENDER

**SIGN AND PLEASE RETURN THE FIRST TWO COPIES, THE THIRD IS FOR YOUR RECORDS**



## LOAN AGREEMENT FORM

LENDER

Eric P. Newman Numismatic Education Society  
6450 Cecil Ave.  
St. Louis, Mo. 63005

EXHIBITION Venice in St. Louis May 30 - July 2 1972

ARTIST

TITLE AND DATE 29 Venetian coins of the 14th, 17th and 18th centuries

MEDIUM

CREDIT LINE Eric P. Newman Numismatic Education Society

SIZE

WEIGHT

SHIPPING INSTRUCTIONS

SHALL WE INSURE YOUR LOAN\_\_\_\_\_ FOR WHAT VALUE \$ 8500.00 DO YOU WISH TO MAINTAIN YOUR OWN INSURANCE\_\_\_\_\_. Please read carefully the *Conditions Governing Loans* on the reverse. PHOTOGRAPHY AND REPRODUCTION: Unless we are notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with the exhibition of the object, and that slides may be made by the museum for educational use.

\_\_\_\_\_  
DATE / FOR THE CITY ART MUSEUM\_\_\_\_\_  
DATE / SIGNATURE OF LENDER

SIGN AND PLEASE RETURN THE FIRST TWO COPIES, THE THIRD IS FOR YOUR RECORDS



# THE ST. LOUIS ART MUSEUM

*St. Louis, Missouri 63110*

---

1 August 1972

Mr. and Mrs. Eric P. Newman  
6450 Cecil Ave.  
St. Louis, Mo. 63105

Dear Mr. and Mrs. Newman:

Let me thank you so very much for lending the glass  
and the extraordinary coins to the Venice exhibition.  
They were marvellous to have, and we are all awfully  
grateful that they were a part of the show.

With best regards,

*Nancy Ward Neilson*

Nancy Ward Neilson  
Associate Curator



# THE SAINT LOUIS ART MUSEUM

April 23, 1981

Mr. Eric Newman  
6450 Cecil Avenue  
St. Louis, Missouri 63105

Dear Mr. Newman:

In checking our records, we have no papers on the return of this 1952 loan.

Would you kindly initial the copy of the loan sheet as proof that the coin was indeed returned.

Many thanks

*Mary-Edgar Patton*

Mary-Edgar Patton  
Registrar

*Forest Park  
Saint Louis  
Missouri 63110  
314 721 0067*



# RECORD CARD

CITY ART MUSEUM of ST. LOUIS

Form 31

**TITLE OR OBJECT:**

Coins: Double scudo, or doppia, of Papal States:  
(2) Bust of Pope Paul III (1468-1549)

Accession No.

**ARTIST OR MATERIAL:**

Cellini, Benvenuto (1500-1571)

Entry No. 6889, 6892

Acquired April 7, 14, 1952

**PROVENANCE:**

Italian

Classification Coin

**PERIOD:**

Size:	Diameter	Weight
E. 6889	2.45 cm.	6.7057 g.
E. 6892	2.4 cm.	6.6958 g.

Signed:

**Process:**

**Source:**

Mr. Eric Newman Ownership transferred  
6450 Cecil Ave. December 18, 1958, to  
St. Louis, Mo. The Eric P. Newman Edu-  
cation Numismatic Society

Price.... \$.....  
Valuation: INSURED FOR \$500. C.N. to owner of lot 17-XII-58  
By owner... IV.....19.52 \$.250.00. each..  
By.....19.... \$......

E 6889  
Obverse

E 6892  
Obverse



Photog

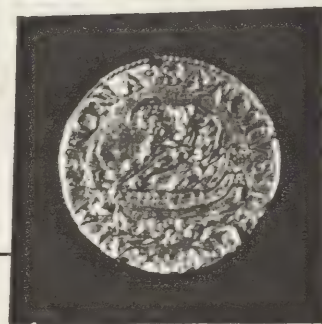
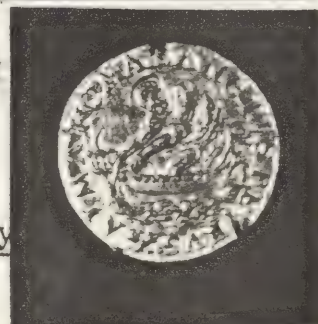
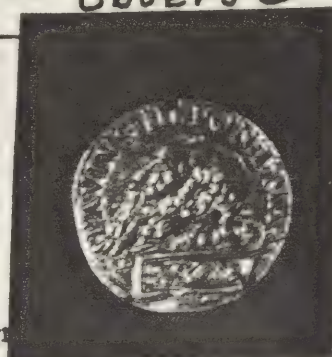


Photo number.....

Reverse

Reverse

Negative sizes.....

**Notes and further data:**

Paul III (Alessandro Farnese) pope from 1534-1549.

E 6889: Obverse: Profile (left) bust of Pope III with inscription:  
"Paulus. III. Pont. Max." Has circle below beard.

E 6892 "Paulus. III Pont. Max." No circle below beard.

E 6889 Reverse The Miraculous Draught of Fishes and inscription:  
"Alma Roma Sanctus. Petrus."

E 6892 "Alma. Roma. Sanctus. Petrus."

E 6892 has a redder appearance than E 6889

Attributed to Cellini by Forrer "Biographical Dic. of Medallists",  
I, p. 380.

C.F.



# CITY ART MUSEUM OF SAINT LOUIS

ST. LOUIS MISSOURI 63105  
TELEPHONE (314) 721-0067

SHIPPER Mr. and Mrs. Eric P. Newman  
6550 Cecil  
St. Louis, Mo. 63105

No. E 4971

## ENTRY RECORD

REF. \_\_\_\_\_

OWNER (If other than shipper) \_\_\_\_\_

VIA Museum staff B/L NO. \_\_\_\_\_

PREPAID ☐ COLLECT ☐ NO. CASES OR PKGS. \_\_\_\_\_ WEIGHT \_\_\_\_\_

NUMBER	OBJECT	CONDITION UPON RECEIPT	VALUE
4971.1	WOOTEN CABINET OFFICE SECRETARY ca. 1875-84 maple, walnut Height: 65" Width: 46" Depth: 33"		
4971.2	LOOKING GLASS, 1857 American mahogany about 15 x 10 x 3" folded up		
4971.3	CHILD'S SIDE CHAIR American, 19th century iron Height: 2'		
4971.4	CHILD'S SIDE CHAIR, 19th century American: Jacob and Josee Kohn wood		

THE ABOVE HAS BEEN RECEIVED BY THE CITY ART MUSEUM FOR exhibition: INNOVATIVE FURNITURE

DATE RECEIVED 7/6/82 BY HE Runkel Asst REGISTRAR

ART OBJECTS RECEIVED BY THE MUSEUM ARE NOT INSURED EXCEPT BY WRITTEN AGREEMENT  
RECEIPT









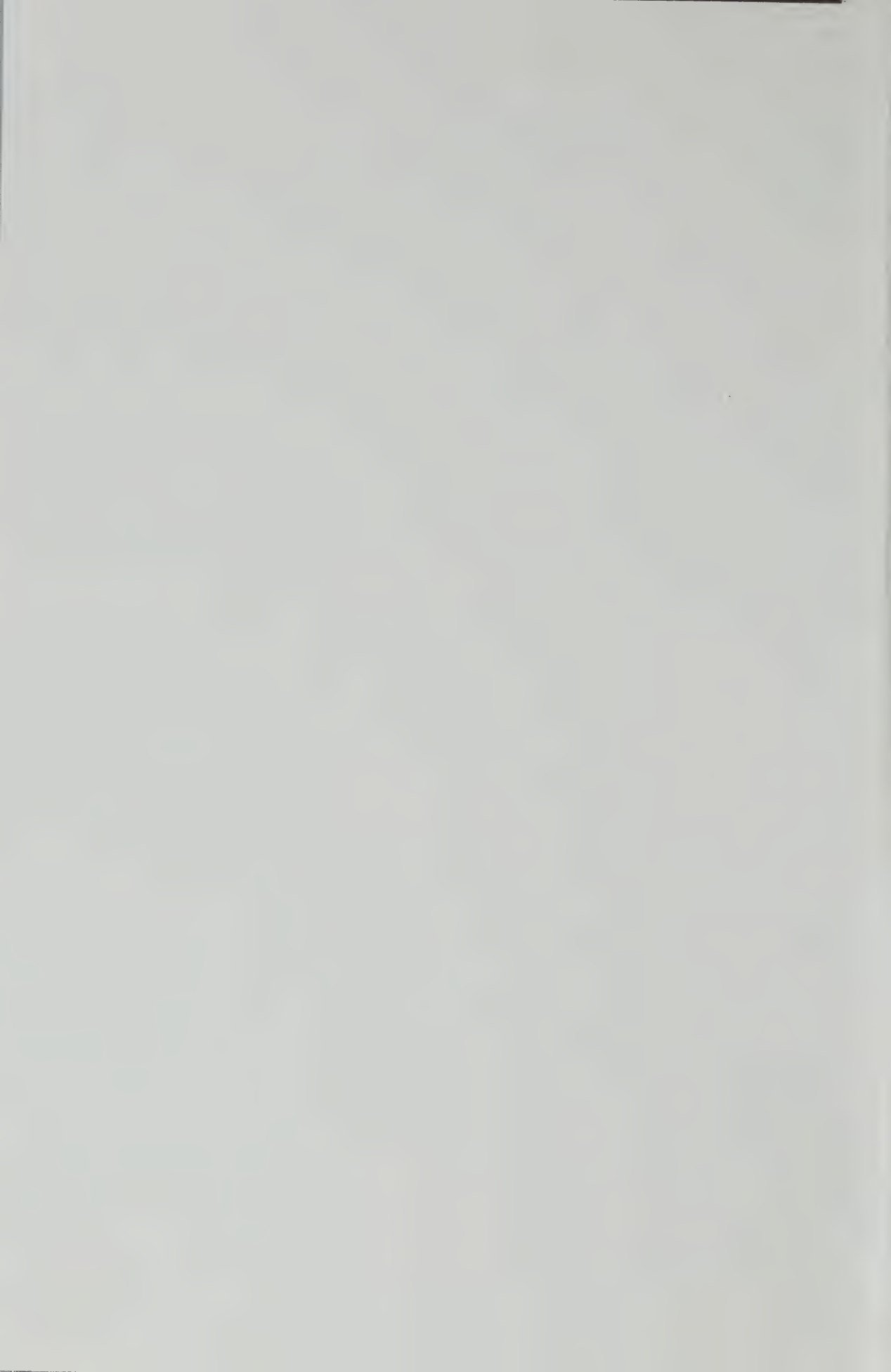


VENICE  
IN  
ST. LOUIS

AN EXHIBITION OF VENETIAN WORKS OF ART TO  
CELEBRATE THE RESTORATION OF THE PAINT-  
INGS IN S. MARIA DEI DERELITTI THROUGH FUNDS  
RAISED BY THE ST. LOUIS CHAPTER OF THE VENICE  
COMMITTEE, INTERNATIONAL FUND FOR MONU-  
MENTS, INC.

THE ST. LOUIS ART MUSEUM  
MAY 30 - JULY 2, 1972





## INTRODUCTION

A little over a year ago, St. Louisans raised the money necessary to restore the pictures in the Venetian church S. Maria dei Derelitti. Organized by the St. Louis Chapter of the International Fund for Monuments, here chaired by Paul Rava, this is part of an effort shared by other American cities and by countries abroad to support the enormous cost of saving Venice. The St. Louis project is now complete. Thirty-three pictures have been cleaned and relined by the Venetian experts. To show Italians the work accomplished, the canvases were exhibited this spring in the Museo Correr before their reinstallation in the church. Now, thanks to international cooperation, one of the most important ecclesiastical decorative complexes in Venice has been saved.

St. Louisans, too, should see what their funding has accomplished, and to this end The St. Louis Art Museum has mounted a selection of photographs of the pictures along with an exhibition of Venetian art in this city. The photographs, supplied by the *Soprintendenza* at Venice, show the condition of the works before and after restoration. The change is dramatic. Altarpieces by seventeenth and eighteenth century artists like Palma il Giovane, Andrea Celesti, Ermanno Stroifi, Johann Karl Loth, Francesco Ruschi, and Giuseppe Angeli are again visible as are the paintings set into the entrance wall and that of the high altar. The fascinating series of prophets, painted in the early eighteenth century on the spandrel-shaped canvases over the side altars, include one of Giovanni Battista Tiepolo's earliest works. It is to the credit of both Venice and St. Louis that this major picture representing *The Sacrifice of Isaac* was cleaned in time to be shown at the great Tiepolo exhibition held in the autumn of 1971 near Udine. In fact, Tiepolo's picture introduced his art, displayed in the Villa Manin, the villa of the last Venetian doge.

Venetian artists worked for foreigners as they worked for their own city, and Venetian art has come to St. Louis, founded in 1764 when the centuries old Republic of Venice had only thirty-three years of independence remaining. In St. Louis there are now important paintings by Titian, Tintoretto, Tiepolo, and Longhi to name just a few artists. There are fine prints and drawings. The decorative arts are varied, and they include examples of Venetian glass dating from the



sixteenth to the twentieth centuries as well as Renaissance enamels and eighteenth century furniture. Welcome and unusual is a splendid selection of coins from the fourteenth through the eighteenth centuries.

Taken together, these objects tell us a good deal about Venetian art. It is, like Venice itself, drenched in light and color. Speaking very generally, this is as true of sixteenth century painters like Titian and Tintoretto with their rich light-streaked coloring as it is of the shimmering luminosity evolved in the eighteenth century with Tiepolo's and Guardi's drawings and Canaletto's prints.

Further, the visitor may here appreciate the Venetian tradition of working in families, and he may measure the great influence that a single, major artist could have, not only through the intrinsic quality of his work, but also through this system. The group of pictures by the various Tintoretos suggests this, whereas the multi-faceted work inspired by Giovanni Battista Tiepolo illustrates it. His son Domenico is well represented, and Giovanni Battista's importance may be further felt in a picture attributed to his pupil Fabio Canal or even in prints by Giovanni Battista Piranesi, possibly a member of Tiepolo's studio in the mid 1740's.

With this exhibition, St. Louisans have the opportunity to see works of art not always available to the public and never shown together before. What is collected here is but a mere indication of the richness of the Venetian school, the works of which are found throughout the world as well as in its native city. As St. Louis has reached towards Venice in funding the restoration of one of its major monuments, Venice, through the art shown here, has reached towards St. Louis.

The following brief catalogue is by no means complete. It is rather an annotated checklist written to add information to the labels and to guide those interested to fuller discussion of the works exhibited.

NANCY WARD NEILSON

## LENDERS

MR. AND MRS. JULIAN EDISON  
MR. AND MRS. JOSEPH HENRY GRAND  
MISS MARTHA I. LOVE  
MR. GEORGE MAGUOLO  
MR. AND MRS. ERIC P. NEWMAN  
ERIC P. NEWMAN NUMISMATIC EDUCATIONAL SOCIETY  
MISS EMILY S RAUH  
MR. AND MRS. PAUL RAVA  
THE ST. LOUIS ART MUSEUM  
WASHINGTON UNIVERSITY GALLERY OF ART  
ANONYMOUS LENDER

## PUBLICATIONS CITED IN ABBREVIATED FORM

- BARTSCH Adam Bartsch, *Le Peintre-Graveur*, new edition, Wurzburg, 1920, Vol. X.
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- DE VESME Alexandre De Vesme, *Le Peintre-Graveur italien*, Milan, 1906.
- HIND A. M. Hind, *Giovanni Battista Piranesi: A Critical Study*, London, 1922.
- MORASSI Antonio Morassi, *A Complete Catalogue of the Works of G. B. Tiepolo*, Greenwich, 1962.
- NEILSON Nancy Ward Neilson, *Italian Drawings Selected from Mid-Western Collections*, exhibition catalogue, The St. Louis Art Museum, 1972.



# PAINTINGS

1. *Attributed to Bartolommeo Vivarini*

Murano ca. 1430 - 1499

## THE MADONNA AND CHILD

Tempera, oil and gold leaf on panel. 16-3/4 x 10-7/8 in. (42.5 x 27.6 cm.).

Although this picture has been considered an early work by Bartolommeo Vivarini, it might be by a Marchegian painter in the circle of Carlo Crivelli, Vivarini's Venetian contemporary.

Ref: Berenson, p. 79 (as Francesco de' Franceschi).

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2. *Tiziano Vecellio, Called Titian*

Cadore ca. 1490 - 1576 Venice

## ECCE HOMO

Oil on canvas. 43 x 36-1/2 in. (109.2 x 92.7 cm.).

Since its publication in 1935, scholars have dated the *Ecce Homo* towards the end of Titian's career, and their suggestions have ranged from around 1565 to about 1575.

The picture may have been left unfinished, and it certainly has been rubbed; the hand of Pilate and the head of the boy at the left may be old compensations for its condition.

Ref: H. E. Wethey, *The Paintings of Titian I: The Religious Paintings*, London, 1969, pp. 83-85, pl. 102.

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3. *Jacopo Tintoretto*

Venice 1518 - 1594 Venice

## A PORTRAIT OF A VENETIAN SENATOR

Oil on canvas. 53-3/4 x 42 in. (136.5 x 106.7 cm.).

With the sitter shown three-quarter length and a window in the background, the format of this portrait is typical of sixteenth century Venetian work in the genre.

Ref: Berenson, p. 177.

WASHINGTON UNIVERSITY GALLERY OF ART

4. *In the Manner of Jacopo Tintoretto*

MINERVA PURSUING VENUS OR VENICE  
DISPELLING VICE AND DISCORD

Oil on canvas. 76-1/4 x 91-7/8 in. (193.6 x 233.7 cm.).

Norman Rudin suggested that the picture might represent *Venice Dispelling Vice and Discord*, and, as such, it would have been related to public, official painting. There is also a version of this picture in the Prado.

Ref: Berenson, p. 177 (as Jacopo Tintoretto)

THE ST. LOUIS ART MUSEUM. Gift of Morton D. May as a tribute to Perry T. Rathbone, Director of The St. Louis Art Museum 1940-1955

5. *Domenico Tintoretto*

*Venice 1560 - 1635 Venice*

THE FINDING OF MOSES

Oil on canvas. 30 x 68 in. (76.3 x 172.8 cm.).

Although the picture was long attributed to Domenico's father Jacopo, scholars are now agreed that it is an early work by Domenico himself. It may date from the 1580's.

Ref: Berenson, p. 177 (as Jacopo Tintoretto)

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6. *Michele Marieschi*

*Venice 1696 - 1743 Venice*

A VENETIAN INTERIOR

Oil on canvas. 14-1/4 x 22-1/2 in. (37.0 x 57.0 cm.).

This picture is one of a pair; its mate is in the John G. Johnson Collection in Philadelphia. Morassi has identified the figures as Giovanni Battista Tiepolo's work, noting that such a sharing of responsibility was not uncommon at that time.

Ref: Morassi, p. 47

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7. *Giovanni Antonio Canal, Called Canaletto*  
*Venice 1697 - 1768 Venice*

CAPRICCIO: AN ISLAND IN THE LAGOON WITH A  
PAVILION AND A CHURCH

Oil on canvas. 20-1/8 x 27 in. (51.0 x 68.5 cm.).

*Capricci*, imaginative recombinations of real and invented architecture and landscape, were a widely used variant on the *veduta* theme. This picture is one of a pair; its mate (Constable 487) is in the collection of Mr. David Rust, Washington, D.C.

Ref: W. G. Constable, *Canaletto: Giovanni Antonio Canal 1697-1768*, Oxford, 1962, II, p. 419, no. 488.

THE ST. LOUIS ART MUSEUM: Funds donated by The Friends of City Art Museum

8. *Pietro Longhi*  
*Venice 1702 - 1785 Venice*

A MASKED PARTY, 1755

Oil on canvas. 24 x 21 in. (61.0 x 53.4 cm.).

Dated 1755 on the back of the original canvas, the picture is one of many that Longhi painted of eighteenth century Venetian life. People masked for Carnival are represented here.

Ref: T. Pignatti, *Pietro Longhi*, Venice, 1968, p. 96, pl. 167.

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9. *Attributed to Fabio Canal*  
*Venice 1703 - 1767 Venice*

AN ALLEGORY OF THE POET SODERINI (?)

Oil on canvas. 20 x 14-1/4 in. (50.8 x 36.2 cm.).

Fabio Canal, a pupil of Giovanni Battista Tiepolo, is the probable author of this picture, an old copy after a Tiepolo sketch, one presumably made in preparation for a ceiling fresco in the Villa Soderini at Nervesa. The villa was destroyed during World War I, and the present location of Giovanni Battista's own study is not known.

Ref: Morassi, p. 47

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10. *Giovanni Domenico Tiepolo*  
*Venice 1727 - 1804 Venice*

THE CRUCIFIXION

Oil on canvas. 31-1/4 x 34-3/4 in. (79.4 x 88.3 cm.).

It is only very recently that scholars have recognized this picture as a work by the young Domenico rather than as one by his father Giovanni Battista. Interestingly, *The Crucifixion* was formerly paired with a painting *The Way to Calvary* (present whereabouts unknown), and that unlocated picture copied the composition of Giovanni Battista's large canvas of ca. 1738-1740 in S. Alvise, Venice.

Ref: Morassi, p. 47 (as Giovanni Battista Tiepolo)

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## DRAWINGS

11. *Anonymous, ca. 1600*

AN ARCHER

Pen and brown ink. Squared in black chalk. 7-7/16 x 5-1/4 in. (19.0 x 13.5 cm.).

This drawing may be related to the battle scenes painted in Venice towards the end of the sixteenth century. Janos Scholz has, however, suggested that it might be by Moretto, a painter active during the middle of the sixteenth century in Brescia, a city which at that time was part of Venetian territory.

Ref: Neilson, no. 18, repr.

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12. *Gian Antonio Guardi*  
*Venice 1698 - 1760 Venice*

THE CONQUEST OF ACRI

Pen, brown ink and brown wash over faint black chalk. 21-1/4 x 30-9/16 in. (52.8 x 77.5 cm.). Inscribed in ink on the verso upper right: 16

One of a series of drawings called the *Fasti della repubblica veneziana*, *The Conquest of Acri* celebrates a victory over the Genoese.

Ref: Neilson, no. 66, repr.

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13. *Giovanni Domenico Tiepolo*  
*Venice 1727 - 1804 Venice*

FLYING PUTTI

Pen, brown ink and brown wash. 7-3/8 x 11 in. (18.8 x 28.0 cm.). Signed in ink lower right: Dom.co Tiepolo f  
Inscribed in ink upper left: 137

This charming drawing of putti is one of several from an album which belonged to the Earl Beauchamp.

Ref: *Catalogue of Drawings by Giovanni Domenico Tiepolo*, London, Christie's, 15 June 1965, lot 108, repr.

MISS MARTHA I. LOVE

14. *Giovanni Domenico Tiepolo*  
*Venice 1727 - 1804 Venice*

ANGELICA AND MEDORO POINTING TO THEIR  
NAMES ON THE TREE TRUNK

Pen, gray ink and gray wash, 10-1/4 x 7-1/2 in. (26.6 x 19.0 cm.).  
Signed in ink lower right: Dom.o Tiepolo f

*Angelica and Medoro* is one of a series of drawings by Domenico illustrating scenes from Tarquino Tasso's epic poem *Rinaldo*. Like the *Flying Putti*, it comes from the Earl Beauchamp's album.

Ref: *Ibid.*, lot 137, repr.

MR. AND MRS. JOSEPH HENRY GRAND

15. *Giovanni Domenico Tiepolo*  
*Venice 1727 - 1804 Venice*

CHRIST HEALING THE PARALYTIC

Pen, brown ink and brown wash over faint black chalk. 19-1/8 x 15 in. (48.5 x 38.0 cm.).

Signed in ink lower right: Dom.o Tiepolo f

There are over 200 widely scattered drawings known as the Large Biblical Series of which the present example is one.

Ref: Neilson, no. 71, repr.

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16. *Giovanni Domenico Tiepolo*  
*Venice 1727 - 1804 Venice*

CHRIST RETURNING FROM THE MOUNT OF OLIVES

Pen, brown ink and brown wash over faint black chalk. 18-1/8 x 13-7/8 in. (46.4 x 35.6 cm.).

This too is a drawing from the Large Biblical Series.

Ref: Neilson, no. 72, repr.

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17. *Giovanni Domenico Tiepolo*  
*Venice 1727 - 1804 Venice*

A DONKEY

Pen, brown ink and brown wash. 7-1/8 x 5-9/16 in.  
(18.1 x 14.2 cm.).

Signed in ink lower right: Dom.co Tiepolo f

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## PRINTS

18. *Giovanni Antonio Canal, Called Canaletto*  
*Venice 1697 - 1768 Venice*

### THE TOWER AT MALGHERA

Etching. Plate: 11-3/4 x 17 in. (29.8 x 43.1 cm.). Signed in the plate lower left: A. Canal f. Inscribed in the plate bottom center: la Torre di Malghera

This etching, like those that follow, are from an edition of thirty-one issued under the title: *Vedute, altre prese da luoghi, altre ideate* and dedicated to one of the most important patrons of Venetian art, the English consul Joseph Smith (ca. 1677-1770). One of the prints (De Vesme 12) bears the date 1741.

Ref: De Vesme 2 i/ii

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19. *Giovanni Antonio Canal, Called Canaletto*  
*Venice 1697 - 1768 Venice*

### AT THE LOCKS AT DOLO

Etching. Plate: 11-3/4 x 17-1/16 in. (29.8 x 43.3 cm.). Signed in the plate lower left: A. Canal f. Inscribed in the plate bottom center: Ale Porte del Dolo

Ref: De Vesme 5 i/ii

WASHINGTON UNIVERSITY GALLERY OF ART

20. *Giovanni Antonio Canal, Called Canaletto*  
*Venice 1697 - 1768 Venice*

### THE LOCKS AT DOLO

Etching. Plate: 9-1/16 x 16-7/8 in. (23.0 x 42.9 cm.). Signed in the plate lower left: A. Canal f. Inscribed in the plate bottom center: le Porte del Dolo

Ref: De Vesme 6 i/ii

MR. AND MRS. JULIAN EDISON

21. *Giovanni Antonio Canal, Called Canaletto*  
*Venice 1697 - 1768 Venice*

THE PORTICO WITH A LANTERN

Etching. Plate: 11-7/8 x 17-3/4 in. (30.3 x 43.7 cm.). Signed in the plate bottom center: A. Canal f. V.

Ref: De Vesme 10 i/ii

THE ST. LOUIS ART MUSEUM

22. *Giovanni Antonio Canal, Called Canaletto*  
*Venice 1697 - 1768 Venice*

VIEW OF A TOWN WITH THE TOMB OF A BISHOP

Etching. Plate: 11-3/4 x 11-15/16 in. (29.9 x 30.2 cm.). Signed in the plate left of bottom center: A. Canal f. V.

Ref: De Vesme 14

THE ST. LOUIS ART MUSEUM. Bequest of Horace M. Swope.

23. *Giovanni Antonio Canal, Called Canaletto*  
*Venice 1697 - 1768 Venice*

LA PIERO DEL BANDO

Etching. Plate: 5-15/16 x 8-1/4 in. (14.5 x 21.0 cm.). Signed in the plate lower right: A. Canal f. Inscribed in the plate bottom center: la Piera del Bando V.

Ref: De Vesme 16

THE ST. LOUIS ART MUSEUM. Bequest of Horace M. Swope.



24. *Giovanni Battista Piranesi*  
*Venice 1720 - 1778 Rome*

AN ARCHITECTURAL MEDLEY

Etching. Plate: 22 x 16-5/16 in. (56.0 x 41.5 cm.). Signed in the plate lower right: Piranesi f. Inscribed in the plate bottom center: Presso l'Autore a Strada Felice vicino alla Trinità de' Monti. Fogli Sedici, al prezzo di paoli venti. Inscribed in the plate upper right: II

Piranesi made two editions of the *Carceri*, one which was published around 1750 although etched in Venice about 1745, the second in 1760-1761 after he had been in Rome for some time. This etching is one of two new plates that he prepared for the second edition.

Ref: Hind 2 ii/iii

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25. *Giovanni Battista Piranesi*  
*Venice 1720 - 1778 Rome*

A VAST INTERIOR

Etching. Plate: 21-5/8 x 16-15/16 in. (55.0 x 40.3 cm.). Signed in the plate lower left: Piranesi f. Inscribed in the plate upper right: VIII

This etching shows the reworking of the plate which Piranesi did for the second edition of the *Carceri*.

Ref: Hind 8 ii/ii

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26. *Giovanni Battista Piranesi*  
*Venice 1720 - 1778 Venice*

AN IMMENSE INTERIOR

Etching. Plate: 21-7/16 x 18-7/8 in. (54.5 x 40.8 cm.). Signed in the plate lower left: Piranesi f.

Etched about 1745 when Piranesi was in Venice and possibly active in Giovanni Battista Tiepolo's studio, this plate is light and delicate, quite different from those of the darker, more architectural edition inspired by Rome.

Ref: Hind 7 i/iii

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27. *Marco Alvise Pitteri After Giovanni Battista Pittoni*  
(1687-1767)  
*Venice 1702 - 1786 Venice*

MATER PURISSIMA

Etching. Plate: 13-7/8 x 10-3/8 in. (35.2 x 26.5 cm.). Inscribed in the plate lower left: Pittoni Pin. Inscribed in the plate lower right: M. Pitteri inc. C.P.E.S. Inscribed in the plate bottom center: Mater Purissima

Pitteri was one of the most gifted reproductive etchers, evolving a technique of subtle shading which effectively translated the luminous qualities of the original works.

LENT ANONYMOUSLY

28. *Giovanni Battista Tiepolo*  
*Venice 1696 - 1770 Madrid*

A WOMAN STANDING WITH HER  
HANDS ON A VASE

Etching. Plate: 5-3/8 x 6-7/8 in. (13.7 x 17.5 cm.). Signed in the plate lower left: Tiepolo

There is a drawing related to this etching in the Victoria and Albert Museum (no. 17). The print itself is one in a series of ten plates called *Vari capricci*.

Ref: De Vesme 6

THE ST. LOUIS ART MUSEUM

29. *Giovanni Battista Tiepolo*  
*Venice 1696 - 1770 Madrid*

A WOMAN WITH A TAMBOURINE

Etching. Plate: 5-9/16 x 6-7/8 in. (14.1 x 17.5 cm.). Signed in the plate on the tambourine: Tiepolo

This is one of the prints from the *Vari capricci*.

Ref: De Vesme 7

THE ST. LOUIS ART MUSEUM



30. *Giovanni Battista Tiepolo*  
*Venice 1696 - 1770 Madrid*

THE SHEPHERD AND TWO MAGICIANS

Etching. Plate: 8-3/4 x 6-7/8 in. (22.2 x 17.5 cm.). Signed in the plate lower right: Tiepolo

*The Shepherd and Two Magicians* is one of twenty-three etchings comprising the *Scherzi di fantasia*. There is a drawing related to this composition in the Horne Museum, Florence (no. 6312).

Ref: De Vesme 28 i/ii

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31. *Giovanni Domenico Tiepolo After Giovanni Battista Tiepolo*  
*(1696-1770)*

*Venice 1727 - 1804 Venice*

VIRTUE AND GLORY CHASING AVARICE

Etching. Plate: 16 x 19-3/16 in. (40.6 x 48.8 cm.). Inscribed in the plate bottom center: Ioannes Batta Tiepolo inv. et pinx./ Io Dominicus Filius del. et fecit. Inscribed in the plate upper left: 38

Domenico etched *Virtue and Glory Chasing Avarice* after a ceiling canvas painted by his father Giovanni Battista for Palazzo Manin in the 1740's, a painting now in the Contini-Bonacossi collection, Florence.

Ref: De Vesme 102 ii/ii

WASHINGTON UNIVERSITY GALLERY OF ART

32. *Lorenzo Tiepolo After Giovanni Battista Tiepolo*  
*(1696-1770)*

*Venice 1736 - 1776 Madrid*

ST. TECLA PRAYS FOR THE END OF THE  
PLAGUE AT ESTE

Etching. Plate: 27-3/4 x 16-1/8 in. (70.5 x 40.1 cm.). Inscribed in the plate bottom center: Ioannes Batta Tiepolo inv. et pinx./ Laurentius Tiepolo filius del. et inc. Inscribed in the plate lower right: Gio Batta Tiepolo f/ Lorenzo Tiepolo inc. Inscribed in the plate upper left: 33

The etching is taken from the altarpiece in the Duomo at Este, one painted by Lorenzo's father Giovanni Battista and unveiled at Christmas in 1759.

Ref: De Vesme 3 ii/ii

WASHINGTON UNIVERSITY GALLERY OF ART

33. *Pietro Antonio Zanetti After Parmigianino (1504-1540)*  
*Venice 1680 - 1757 Venice*

THE MADONNA AND CHILD, 1723

Chiaroscuro woodcut. Border: 6-3/4 x 4 in. (17.1 x 10.2 cm.).  
Inscribed in the block lower right: P/AZ/1723

The eighteenth century Venetian interest in Parmigianino's work reflects shared characteristics of lightness, delicacy, and sophistication.

Ref: Bartsch 19

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34. *Pietro Antonio Zanetti After Parmigianino (1504-1540)*  
*Venice 1680 - 1757 Venice*

THE MADONNA AND CHILD WITH  
STS. JEROME AND FRANCIS

Chiaroscuro woodcut. Border: 7-9/16 x 4-1/16 in. (19.3 x 10.4 cm.). Inscribed in the block at the top: Preadaro Viro D.no/  
Ioseph Smith/ Schedam/ hanc a/ Francisco Parmense/ extractam/  
Ant.us M.a Zaneti/D.D.

One of Parmigianino's drawings of this composition is in the Louvre (no. 6382) whereas Zanetti's own drawing in preparation for the print is in the Albertina (no. 2640).

Ref: Bartsch 29 ii/ii

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# DECORATIVE ARTS

## 35. *Plate, fifteenth-sixteenth centuries*

Dark and light blue, white and red enamel with gold leaf on copper. D: 10-1/2 in. (26.7 cm.).

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## 36. *Ewer Stand, sixteenth century*

Blue, white, dark green, and red enamel with gold leaf on copper. D: 11-11/16 in. (29.7 cm.).

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## 37. *Tazza, second half of the sixteenth century*

Blown and enamelled glass. H: 5-1/2 in. (14.0 cm.).

Bowls of this type are called scale-gilt and gemmed because of their elaborate enamel decoration.

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## 38. *Wine Glass, ca. 1600*

Blown glass with white net work. H: 6-15/16 in. (17.5 cm.).

The finely threaded glass shown here is called *lattice*, referring to the milk-colored bands.

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## 39. *Casket, ca. 1600*

Silver-gilt and lacquered wood set with rock crystal. 18-3/4 x 28-3/4 x 18-1/2 in. (47.6 x 73.3 x 47.0 cm.).

One of six or seven known examples, the casket was probably used for a ceremonial presentation.

Ref: H. Huth, "A Venetian Renaissance Casket," *Museum Monographs I: Papers on Objects in the Collection of City Art Museum*, 1968, pp. 42-50, figs. 1 and 2.

THE ST. LOUIS ART MUSEUM: Funds Donated by The Friends of City Art Museum

40. *Romano, active in the middle of the eighteenth century*  
*Pair of Chests, ca. 1750*

Wood, brass, silk and leather. Base: 16-1/2 x 21-1/2 x 28-1/2 in. (42.0 x 54.5 x 71.8 cm.). Chest: 17-1/8 x 20-7/8 x 28-5/8 in. (43.5 x 53.0 x 72.7 cm.). Inscribed on the central brass panels: Romano/Fabricat/in/ Venezia

There is another pair of chests signed by Romano in the Ca' Rezzonico, Venice. Little, however, is known about this cabinet maker. The coats of arms on the lids of the present pair of chests are reportedly those of the Donà delle Rose and Priuli families.

THE ST. LOUIS ART MUSEUM. Gift of John M. Harney in Memory of Florence M. Warfield and Charlotte W. Harney

41. *Gondola Prow, probably eighteenth century*

Steel. H: 54-1/4 in. (137.8 cm.).

MISS EMILY S RAUH

42. *Pitcher and Two Glasses, ca. 1890*

Blown glass, painted and gilt, with applied prunts. H: 14-1/8 in. (53.9 cm.). Pitcher. H: 7-1/2 in. (19.1 cm.). Glasses

These three pieces from a larger set are examples of the late nineteenth century revival of Renaissance motifs. The pitcher and glasses may have been made at Murano.

MR. AND MRS. ERIC P. NEWMAN

43. *Designer: Arch. Guido Sullam*  
*Amphora, ca. 1920*

Blown glass. H: 24 in. (61.0 cm.).

One of a set, the amphora was made by the Barovier Glass Factory at Murano.

MR. AND MRS. PAUL RAVA



# SCULPTURE

## SIXTEENTH CENTURY BRONZES

*Small bronzes were produced in great number in the Venetian founderies. They are, consequently, often difficult to attribute to a specific sculptor.*

44. *Candlestick, end of the sixteenth century*

Bronze. H: 11 in. (27.9 cm.).

Presumably a part of a still larger candlestick, this bronze may come from the circle of Girolamo Campagna (ca. 1552 - after 1623) or possibly from that of Niccolò Roccatagliata (documented 1594-1636).

Ref: A. Venturi, *Storia dell'arte italiana*, Milan, X/III, 1937, p. 236, figs. 182-183 (as Girolamo Campagna).

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45. *Workshop of Niccolò Roccatagliata*

*Documented 1594 - 1636*

### BELLOWS NOZZLE

Bronze. H: 10-15/16 in. (27.8 cm.).

This finely made object of sophisticated design dates from the years around 1600.

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46. *Attributed to Jacopo Sansovino*

*Sixteenth century*

### THE MADONNA AND CHILD WITH THE HOLY HOUSE AT LORETO

Bronze. 4-7/8 x 4-5/16 in. (12.5 x 11.0 cm.).

In the thirteenth century angels miraculously carried the house of the Virgin to Loreto where for centuries it has been an important and elaborate shrine.

The attribution of this plaque to Jacopo Sansovino is generic rather than sure.

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47. *Attributed to Jacopo Sansovino*  
*Sixteenth century*

THE MADONNA AND CHILD WITH THE  
HOLY HOUSE AT LORETO

Bronze. 6-3/8 x 4-3/8 in. (16.9 x 11.2 cm.).

See the preceding entry.

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48. *Francesco Bertos*  
*Documented 1693 - 1733*

SCULPTURE  
ARCHITECTURE

Bronze. H: 13-1/16 in. (33.2 cm.). Sculpture.

H: 13-1/4 in. (33.7 cm.). Architecture

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# COINS

1. 1343-1354  
Zecchino of Doge Andrea Dandolo  
Gold. D: 2.1 cm.
2. 1343-1354  
Zecchino of Doge Andrea Dandolo  
Gold. D: 2.2 cm.
3. 1361-1365  
Zecchino of Doge Lorenzo Celse  
Gold. D: 2.0 cm.
4. ca. 1600  
One gazetta  
Copper. D: 2.7 cm.
5. ca. 1600  
Two gazette token  
Copper. D: 3.0 cm.
6. ca. 1600  
Two gazette token for oil  
Copper. D: 2.3 cm.
7. 1625-1629  
140 gazette of Doge Giovanni Corner I  
Silver. D: 4.2 cm.
8. 1625-1629  
Two scudi of Doge Giovanni Corner I  
Gold. D: 2.6 cm.
9. Datable to 1635  
Broad Osella  
Silver. D: 3.7 cm.
10. Datable to 1682  
Osella of four zecchini of Doge Alvise Contarini  
Gold. D: 3.6 cm.
11. Datable to 1684  
Osella of Doge Marcantonio Giustinian  
Silver. D: 3.7 cm.

12. Datable to 1684  
Osella of six zecchini of Doge Marcantonio Giustinian  
Gold. D: 3.7 cm.
13. Datable to 1692  
Osella of four zecchini of Doge Francesco Morosini  
Gold. D: 3.5 cm.
14. 1688-1694  
Three zecchini of Doge Francesco Morosini  
Gold. D: 3.2 cm.
15. Dated 1707  
Osella of six zecchini of Doge Alvise Mocenigo II  
Gold. D: 3.7 cm.
16. 1709-1722  
Two zecchini of Doge Giovanni Corner II  
Gold. D: 2.8 cm.
17. Dated 1725  
Osella of four zecchini of Doge Alvise Mocenigo III  
Gold. D: 3.6 cm.
18. Dated 1728  
Osella of six zecchini of Doge Alvise Mocenigo III  
Gold. D: 3.6 cm.
19. Dated 1732  
Osella of six zecchini of Doge Carlo Ruzzini  
Gold. D: 3.7 cm.
20. 1735-1741  
Double scudo of Doge Alvise Pisani  
Gold. D: 3.0 cm.
21. 1735-1741  
1/8 ducato of Doge Alvise Pisani  
Silver. D: 2.5 cm.
22. Dated 1745  
Osella of four zecchini of Doge Pietro Grimani  
Gold. D: 3.6 cm.
23. 1752-1762  
1/4 ducato of Doge Francesco Loredan  
Gold. D: 2.9 cm.



24. Dated 1758  
Osella of four zecchini of Doge Francesco Loredan  
Gold. D: 3.9 cm.
25. Dated 1759  
Osella of four zecchini of Doge Francesco Loredan  
Gold. D: 3.8 cm.
26. Dated 1765  
Osella of Doge Alvise Mocenigo IV  
Silver. D: 2.9 cm.
27. Dated 1768  
Osella of six zecchini of Doge Alvise Mocenigo IV  
Gold. D: 3.7 cm.
28. Dated 1773  
Osella of four zecchini of Doge Alvise Mocenigo IV  
Gold. D: 3.5 cm.
29. ca. 1790  
Osella of six zecchini issued by the University of Padua  
Gold. D: 3.4 cm.

*Zecchino*, *scudo*, *ducato*, and *gazetta*, (from which comes the word "gazette") are all monetary denominations, and other Italian states also minted coins with these names. The *osella* is, however, purely Venetian. Its name means bird in dialect, and it refers to an ancient custom of the doges. Once a year the ruling doge gave ducks to the members of the Maggior Consiglio; in the sixteenth century coins, specially struck, were substituted. These gift *oselle* were silver, but gold examples were also made.

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